

At the Theaters



Chas. Meakins and Mizzi Hajos in the Hazzaza dance in "Sari" At the Brandeis



Lucy Bruch At the Orpheum

SOME sign of life is apparent in the world of the theater again. For example, in New York one of the big daily papers is seeking an order from the courts to require that the Shuberts permit its critic to enter their theaters on a purchased ticket. The Shuberts answer that they will gladly let into their theaters any person connected with the paper save the one specifically barred for personal reasons. The case has not yet been determined, but very likely will turn the same as did the now all but forgotten case of Metcalfe against Klaw & Erlanger, which was contested on practically identical grounds, and which was determined in favor of the defendants. In the meantime, a bill is being pushed at Albany to make it a misdemeanor to refuse admission to a theater to any critic because of what he may or may not have written and published about the performance there or elsewhere. If the magistrates can only get this settled before next fall, maybe we'll be happy yet.

Another sign that may or may not be significant is the number of "big" names that are being grouped in current casts. Impending in Omaha is the engagement of a company in which are five actors, each of whom was just a little while back considered sufficiently eminent to have a separate company; at two theaters in New York are being presented plays of other days with casts that read like a roll call of the great in the theatrical world, and in these and other instances no special difficulty has been encountered in assembling the casts and arranging for the performance. No special reason here to prophesy anything, but if the plan becomes general and the practice continues, people may yet turn from the movies to the theater once more.

Omaha folks said a farewell, with some regret, to Miss Frances McHenry yesterday, and will follow her with friendly interest into her Canadian venture. Her stay at the Boyd has been very pleasant for the folks out in front, and she may feel certain of her welcome should she ever return. For Miss Ruth Gates, who succeeds Miss McHenry, a welcome awaits as warm as ever she encountered. She comes to Omaha with a most creditable record of performance, her experience on the stage being as comprehensive as to give her ability ample test, and it was for this reason that Manager Burgess selected her for the place. She has youth and charm of face and manner, and personality in her favor, too, and it will be occasion for remark if she does not become a favorite here as she has elsewhere.

"Sari," Henry W. Savage's biggest and most popular musical success since "The Merry Widow," the sensation of all last season in New York, with Mizzi Hajos in the name part, will be at the Brandeis theater for four days, beginning tonight, with matinee Wednesday.

Like "The Merry Widow," it is Vien-



Ruth Gates New leading woman At the Boyd

nese operetta. Its music, written by Emmerich Kalman, is considered the most brilliant ever composed for operetta. It fascinates the educated taste, it delights popular fancy. It is artistic all the way through and at the same time it has song hit after song hit. The story is of a combat between youth and age in art and love. Father and son are rivals in music and for the hand of the same woman, until, brought to a realization of falling powers, the elder yields the field to the younger. There is a jolly sparkling comedy, with a liberal element of romance and with one touch of genuine pathos. Henry W. Savage is the producer of "Sari" and he is sending it here with Mizzi Hajos and the original company that was identified with the all-season New York run. Mizzi Hajos is in the name part which she created. She is a gifted comedienne who has attained to high favor since she came from Hungary. Two notable additions to the cast are Irene Pawlowka and Bert Gilbert. Miss Pawlowka is from grand opera and until "Sari" she had not sung in English. Mr. Gilbert is a comedian of high reputation in England. Others of the company are J. K. Murray, known to a generation of theater goers, and Charles Meakins of "The Merry Widow" fame; Howard Marsh, Albert Hedges, John Squires and Billie Busch, with many more, with a splendid chorus and a big special orchestra. The stage settings are unusual. The lost act was designed by Bonson. It is different from anything seen in this country before. The costumes in "Sari" are a feature in themselves.

SCENE FROM "CLOTHES" AT THE HIPPI.



The World of Sham Forgotten



Ruth Allen At the Orpheum



Bert Baker At the Gayety



Ethel Solomon At the Boyd

The gowns in the last act are especially noteworthy.

Miss Billie Burke, in "Jerry," the comedy by Catherine Chisholm Cushing, in which she scored a big success at the Lyceum theater, New York, last season, will be the attraction at the Brandeis theater for two days, April 25 and 27, with special matinee Tuesday. The girl in this piece is a precocious young miss from Chicago, who falls in love with a man who has been engaged to her aunt for twenty years, breaks off that engagement and, by strategy, marries him herself. The girl—Geraldine in her name and "Jerry" for short—is described as a maddening little miss, brutally frank and horribly selfish, but absolutely adorable. It is the best role Miss Burke has ever had, they say. It fits her precisely, for it was written expressly for her.

As "Jerry," the popular star has an opportunity to wear several pretty girlish frocks from the very latest models, as well as the pink pajamas that theatergoers in New York and Chicago are still talking about.

Casting about for players to present his revival of Bronson Howard's "The Henrietta," which he has revised and rewritten by Winchell Smith and Victor Mapes under the title of "The New Henrietta," Joseph Brooks looked specially to get American actors of wholesome life as well as brilliant talents. He picked for the play William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliferro for the five principal parts—all of these actors having been given stellar honors in the past and present and in plays of the most wholesome and honest sort. Mr. Crane, who won much of his early fame as old Nick in "The Henrietta," has also claim to distinction and honor for his production of "The Senator," "Brother John," "On Probation," "The Virginia Courtship," "The Senator Keeps House," "David Harum," "Father and the Boys" and other vigorous and thoroughly American plays. Thomas Ross, after an apprenticeship under some of the best actors in America, flourished beautifully in Bloomsbury "Cheekers" and followed this up with his performance of the attractive "Fortune Hunter" and the honest hero of "The Only Son." Maclyn Arbuckle's



Billie Burke in "Jerry" At the Brandeis



William H. Crane, Brandeis

record in recent years shows him as the protagonist in George Ade's "The County Chairman," as the genial, big, hearty sheriff, "Slim" Hoover in "The Round Up," and as the jolly Hime Look in "The Circus Man." Amelia Bingham came into prominence when she produced Clyde Fitch's "The Climbers," following this with "A Modern Magdalene," "The Frisky Mrs. Johnson" and other brilliant plays from American pens. Mabel Taliferro, who since her earliest recollections has been on the stage and who despite her very few years has almost a veteran's experience, is remembered best of all for her delightful Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," and her equally charming Polly in "Polly of the Circus." When she was quite a child she played the title part in "Lorna Doone," a poetic dramatization of Blackmore's famous story, and among her list of parts are all of the famous child characters of the last ten or fifteen years. Recently she was a co-star with her sister, Edith Taliferro, in a very pretty play, "Young Wisdom," which won much success for the sisters.

It is this group of players that Mr. Brooks brought together for his revival of "The Henrietta"—all players of acknowledged distinction and genius and all with records of playing only in the cleanest and most wholesome of the output of American dramatists. One of the strongest proofs of this contention is the fact that the principal products of photo dramas and photo plays have seized on the list of these several stars to furnish material of the best quality. Their appearance at the Brandeis theater Friday and Saturday nights and Saturday matinee, April 25 and May 1, will furnish one of the biggest treats of the season.

Maude Adams having completed her tour of the east has now entered on one of the longest tours of the far west that has ever been arranged for her by Charles Frohman. In easy stages the actress and her company will travel to California taking in all of the important cities on the way. At the close of her San Francisco engagement Miss Adams will visit Portland and Seattle. She will also visit British Columbia. The tour will not end until the middle of summer. Miss Adams' engagement in Omaha will be for two days, Monday and Tuesday, May 3 and 4, at the Brandeis theater.

Dance poems that were presented for an engagement of three months at the Palace theater, New York, will be offered this week at the Omaha Orpheum. They are to be exhibited by Adelaide and J. J. Hughes, who have the reputation of being the daintiest dancers of the variety stage. Under the Shubert management they have been conspicuous in some of the best known musical comedies. Milt Collins is presenting the German politician known as "the speaker of the house." The comedy skit, "In Care of General Delivery," is to be offered by Fritz Bruch and Dode Phelps. Their sketch is said to be the best medium for producing laughs that they have ever had. Four high-bred poodles are to be exhibited by Mons. and Mme. Alf. W. Loyal. The dog called Toque turns a double somersault over the heads of seven men, and in doing so traverses a distance of thirty feet. Features of the act are the juggling, leaping and clowning of the poodles. Another musical act of artistic quality is promised for this week. Fritz Bruch is a concert cellist, who appears with his sister, Lucy, a violinist, said to be rarely accomplished. Grace, flexibility and comedy are elements of the contortion novelty to be contributed by the Pantzer duo. Miss Pantzer is an attractive young woman whose graceful work is well known over the Orpheum circuit. Word comes that Paul Armstrong's one-act satire, "Woman Proposes," presents a dramatic idea new to the stage. As to whether or not man asks the question which puts upon him the domestic yoke, is humorously answered in this comedy. The play requires a cast of eight people—four girls and four men—and the company is headed by the well known comedienne, Ruth Allen. The

Orpheum Travel Weekly will again project interesting motion pictures of curious countries.

Miss Ruth Gates will make her first appearance as leading woman for the Boyd theater company this afternoon in the role of Emma Brooks in Eugene Walter's domestic drama, "Paid in Full." Miss Brooks created this role for the first company to play the piece outside of New York, and therefore will bring to the role such familiarity as ought to make her opening performance well nigh perfect. Mr. Price will have the part of Joe Brooks, the husband who makes the name of things, and Mr. Lynch will play "Jiminy" Smith, the family friend, while Mr. Lindholm will have the role of Captain Williams, the grouchy ship owner. Others in the role will be Miss Dewar, Miss Keppeler and Mr. Horn. Mr. Lindholm has provided special settings for the act and promises a smooth performance from the first. For the special Tuesday night musical attraction, Mr. Burgess has engaged Miss Solomon, one of Omaha's best known sopranos, who will give a program of her own selection. "Paid in Full" (Continued on Page Eleven—Col. Six.)

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